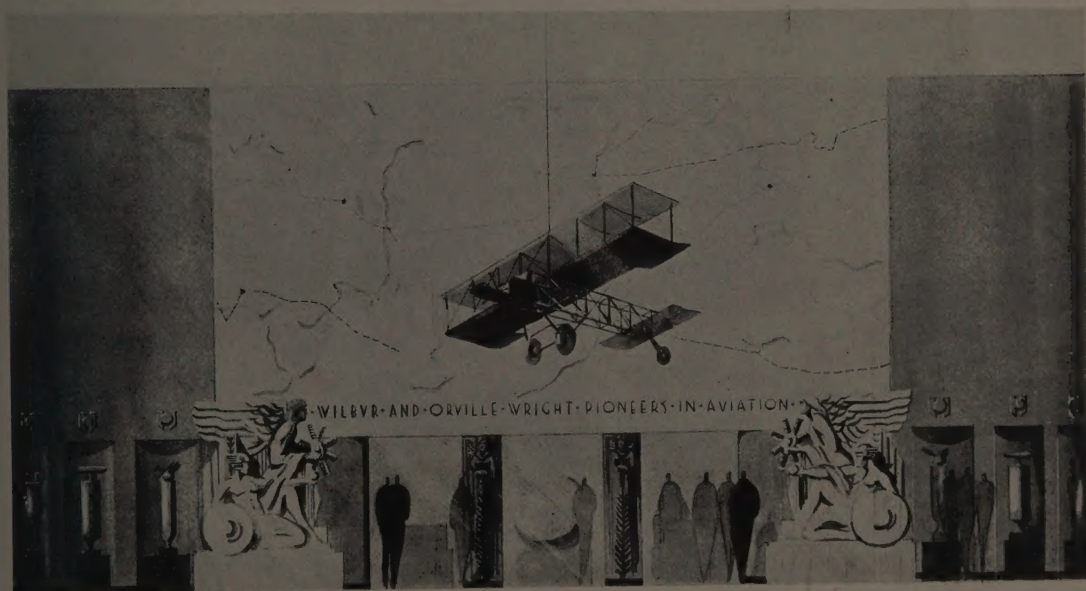


THE  
BULLETIN  
OF THE  
BEAUX-ARTS INSTITUTE OF DESIGN



SEPTEMBER • 1936



# BEAUX-ARTS INSTITUTE OF DESIGN

INCORPORATED 1916, UNDER THE REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

304, EAST 44th STREET

NEW YORK, N. Y.

## BOARD OF TRUSTEES

ELY JACQUES KAHN, CHAIRMAN  
CLINTON MACKENZIE, VICE-CHAIRMAN  
HENRY R. SEDGWICK, SEC.-TREAS.  
BENJAMIN WISTAR MORRIS  
WHITNEY WARREN  
PHILIP L. GOODWIN  
RALPH T. WALKER  
ALFRED E. POOR  
OTTO TEEGEN

## DIRECTOR OF THE INSTITUTE

WHITNEY WARREN

## DIRECTORS OF DEPARTMENTS

ARCHITECTURE  
OTTO TEEGEN

MURAL DECORATION  
WILLIAM C. PALMER

DESIGN  
EUGENE G. STEINHOF

## COMMITTEE ON EDUCATION

OTTO TEEGEN, CHAIRMAN  
ELY JACQUES KAHN, VICE-CHAIRMAN  
W. POPE BARNEY "  
RALPH T. WALKER "  
L. BANCEL LA FARGE "  
JULIAN CLARENCE LEVI "  
LEONARD B. WAMNES "

ROBERT P. BELLAWS  
THEODORE E. BLAKE  
CHARLES BUTLER  
HARVEY WILEY CORBETT  
JOSEPH H. FREEDLANDER  
FREDERICK G. FROST  
PHILIP L. GOODWIN  
JOHN THEODORE HANEMAN  
ARTHUR LOOMIS HARMON  
EDWARD S. HEWITT  
LIVINGSTON LONGFELLOW  
CLINTON MACKENZIE  
H. OOTHOUT MILLIKEN  
JOHN C. B. MOORE  
SAMUEL R. MOORE  
ALEXANDER P. MORGAN  
PETER SCHLADERMUNDT  
WM. E. SHEPHERD  
HENRY RICHARDSON SHEPLEY  
SETH TALCOTT  
HAROLD TATTON  
HOBART B. UPJOHN  
C. C. ZANTZINGER

## SOCIETY OF BEAUX-ARTS ARCHITECTS PARIS PRIZE COMMITTEE

JOSEPH H. FREEDLANDER, CHAIRMAN

LEON N. GILLETTE  
FREDERIC C. HIRONS  
ELY JACQUES KAHN  
WILLIAM VAN ALLEN

VOLUME XII

SEPTEMBER, 1936

NUMBER 10

## CONTENTS

A SUMMER CAMP FOR A BOYS' CLUB . . . . . 2-5

29TH PARIS PRIZE IN ARCHITECTURE, FINAL COMPETITION

A MEMORIAL TO THE WRIGHT BROTHERS . . . . . 6-8

29TH PARIS PRIZE IN ARCHITECTURE, FINAL COMPETITION

A MUNICIPAL ART GALLERY . . . . . 9-11

29TH PARIS PRIZE IN ARCHITECTURE, FINAL COMPETITION

## REPORTS OF JUDGMENTS

29TH PARIS PRIZE IN ARCHITECTURE, FINAL COMPETITION

FIRST COMPETITION—MAY 25, 1936 . . . . . 3

SECOND COMPETITION—JUNE 1, 1936 . . . . . 7

THIRD COMPETITION—JUNE 8, 1936 . . . . . 12

*The Critiques appearing in The BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.*

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN IS PUBLISHED MONTHLY BY THE BEAUX-ARTS INSTITUTE OF DESIGN, 304 EAST 44TH STREET, NEW YORK, N. Y. EDITORIAL OFFICES AND BUSINESS MANAGEMENT ARE AT THE SAME ADDRESS. SUBSCRIPTION PRICE BY THE SCHOOL YEAR, TO STUDENTS REGISTERING IN THE B.A.I.D. COURSES, \$2.50; TO PUBLIC AND SCHOOL LIBRARIES, \$2.00; TO ALL OTHERS, \$3.00 IN THE UNITED STATES, COLONIES AND MEXICO; SINGLE COPIES, 35 CENTS, MAILING 6 CENTS ADDITIONAL; CANADIAN AND FOREIGN POSTAGE 50 CENTS ADDITIONAL.

SUBSCRIBERS SHOULD GIVE NOTICE OF CHANGE OF ADDRESS THREE WEEKS IN ADVANCE. ADDRESS ALL CORRESPONDENCE RELATIVE TO THE BULLETIN TO THE BEAUX-ARTS INSTITUTE OF DESIGN.

ENTERED AS SECOND-CLASS MATTER DECEMBER 23, 1924, AT THE POST OFFICE AT NEW YORK, N. Y. UNDER THE ACT OF MARCH 3, 1879.



## SOCIETY OF BEAUX-ARTS ARCHITECTS

### ANNUAL PARIS PRIZE COMMITTEE

Joseph H. Freedlander, Chairman

Leon N. Gillette

Frederic C. Hirons

Ely Jacques Kahn

William VanAlen

### JURY OF AWARD

Joseph H. Freedlander  
Lewis G. Adams  
Archibald M. Brown  
John W. Cross

Frederick G. Frost  
William Gehron  
Leon N. Gillette  
A. Musgrave Hyde

Ely Jacques Kahn  
George A. Licht  
Henry R. Sedgwick  
William E. Shepherd

Seth Talcott  
Hobart B. Upjohn  
William VanAlen  
Ralph Walker

### FINAL AWARD

*Each competitor received a First Medal and \$50*

29th Paris Prize in Architecture: F. Montana, New York University, Pupil of Lloyd Morgan

Second Place: W. R. James, Jr., Princeton University, Pupil of Jean Labatut

Third Place: R. L. DuBrul, New York University, Pupil of Lloyd Morgan

## A SUMMER CAMP FOR A BOYS' CLUB

### 29TH PRIZE IN ARCHITECTURE, FINAL COMPETITION

JUDGMENT OF MAY 25, 1936

In large cities boys' clubs have been formed to supplement the work of the public schools and provide facilities for recreation and development impossible at home. Some of these clubs are housed in modern buildings containing workshops, gymnasium, social rooms, auditorium with stage and dressing rooms.

One of these large city clubs has been the recipient of a sum of money adequate to build and maintain a summer camp to continue and supplement the work started during the winter months. In addition it will give vacations of two weeks' time to boys who would otherwise be unable to leave the city. The camp would only be in use during the summer months.

A site has been obtained on the edge of a lake with a lake frontage of 1,200 feet running east and west and going back 330 feet to a State road which forms the northern boundary. The shore front has one place with a sandy beach and the rest is irregular and rocky and may be developed as the competitor chooses. The site is substantially level.

The buildings should be permanent, fire resisting, easy to maintain, open to take advantage of the summer weather, and thoroughly practical. In general, one-story buildings are considered more desirable than higher ones. The capacity of the camp shall be limited to 200 boys between the ages of 12 and 18 years and ten counselors, a superintendent, and a permanent staff of five or six. The boys themselves will do all the work around the camp except the cooking and maintenance of the buildings.

#### REQUIREMENTS:

A. A small administration building containing the camp's office, waiting room, a suite for the superintendent and his family.

B. The mess hall and kitchen, both of capacity to feed all the boys at one sitting. Storerooms, quarters for the staff, etc.

C. A garage for a total of 10 or 12 cars or trucks.

D. Auditorium seating 300 and arranged so that the public can be accommodated for the camp's theatricals. A simple stage, several dressing rooms, storerooms, room to paint scenery, a moving picture booth.

E. Several workshops for carpentry, leather-work, light machine work, printing press, developing and printing, and other hobbies which are to be encouraged.

F. Ten cabins each containing a common room with a fireplace, and each providing sleeping quarters for 20 boys, toilet facilities, and separate room overlooking the sleeping quarters for the counselor.

G. Infirmary to house 20 boys and quarters for a resident nurse. Food will be prepared in the main kitchen.

H. Small library with a reading room and space for the display of objects of natural history.

I. Boat house with accommodations for about 20 canoes and 5 or 6 large rowboats.

J. Open-air chapel among the trees. The boys will sit on the ground or on benches.

K. Bathing beach. The boys will use their cabins for dressing.

L. Three or four baseball diamonds and tennis courts.

M. Outdoor pageant ground in a natural setting.

Nothing in these requirements shall be interpreted to prevent the grouping or combining of elements to obtain the best possible layout and use of the ground, except that the ten sleeping cabins are to be kept as separate houses.

## CRITIQUE

LEWIS G. ADAMS

The first of the three final projets for the 29th Paris Prize was a plan problem. It was necessary to locate a large number of well understood elements on a given piece of land, to group and compose them, to select the ones for emphasis and determine the circulation and control. Above all, it was essential to catch the spirit of a summer camp and express it.

The projet of W. R. James, Jr., of Princeton University, which was placed first seemed to the jury an almost perfect solution of the problem and an exact interpretation of the letter and spirit of the program.

In the first place the entrance to both the camp proper and to the service court was simple and direct. The public could reach the auditorium easily and the plan was so arranged that no automobiles or trucks had to traverse any of the camp grounds to get to the garage and kitchen. The control for the camp was ideal.

A feature was made of the pageant grounds and opened them up on the beach, a thoroughly practical and desirable idea. The cabins were informally grouped around the pageant grounds with plenty of space between them. The other elements such as the shops, library, infirmary, boat house, chapel and athletic field were excellently placed. The plans of each individual building were carefully worked out and properly oriented.

The projet was well drawn and rendered, and neatly

and concisely presented. In the opinion of the writer it was an excellent projet and deserved a great deal of credit.

The projet placed second, that of F. Montana of New York University, had many faults. Among them was the impossible service circulation, no control at the main entrance, placing the infirmary in the most desirable location of the property, attempting to form a monumental axis with the administration building, auditorium and tennis courts, and the monotonous grouping of the cabins. The whole plan was too closed and lacked the character of a summer camp. The elaborate terracing at the lake front added to his misunderstanding of the projet as it was an extravagant and needless thing to do.

The projet of R. L. DuBrul of New York University who placed third, was out of scale. The cabins in particular were much too big. Although the entrance and circulation was a little better than Montana's it was not solved and again the plan was too closed. The administration building was badly placed. The cabins were too near together and in spite of arranging them on two levels, it was not considered desirable to place one row behind the other with so little space between them. The jury appreciated the attempt to get as many buildings as possible near the lake but in so doing it did not solve the program.

## AWARDS IN FIRST COMPETITION

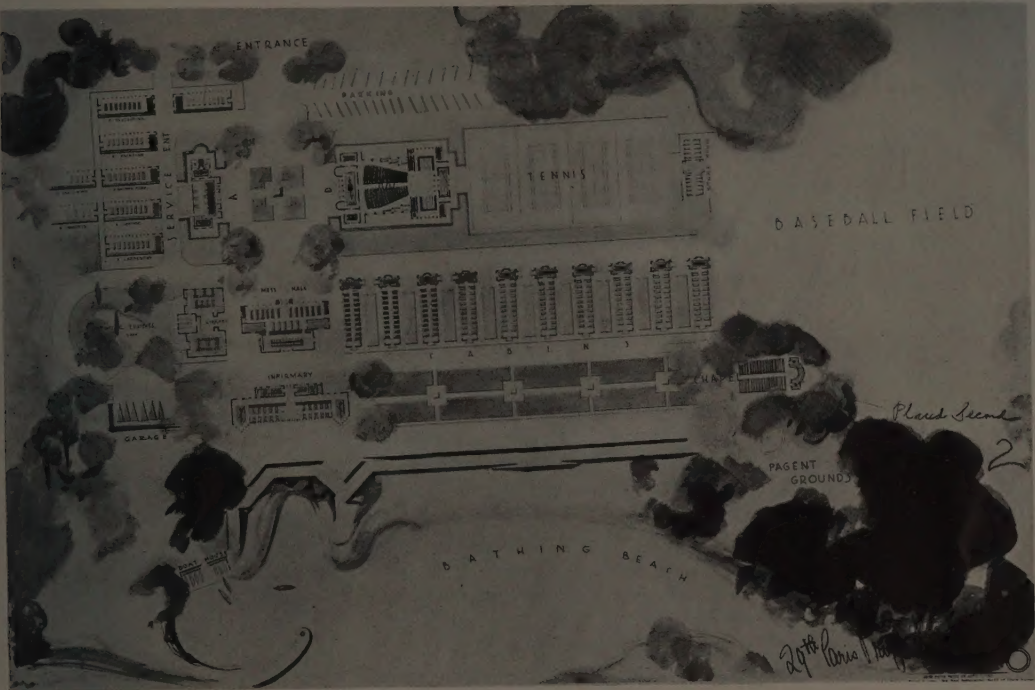
First Place: W. R. James, Jr., Princeton University

Second Place: F. Montana, New York University

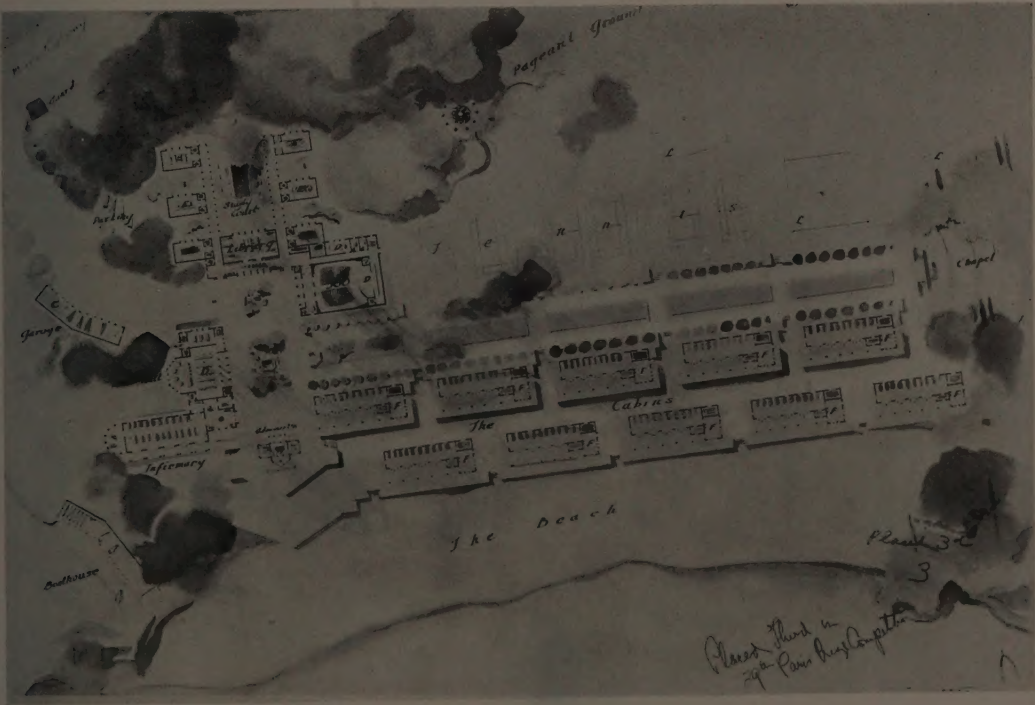
Third Place: R. L. DuBrul, New York University







PLACED SECOND—F. MONTANA



PLACED THIRD—R. L. DU BRUL  
29TH PARIS PRIZE FINAL COMPETITION—A SUMMER CAMP FOR A BOYS' CLUB



## A MEMORIAL TO THE WRIGHT BROTHERS

29TH PARIS PRIZE IN ARCHITECTURE, FINAL COMPETITION

JUDGMENT OF JUNE 1, 1936

A museum of science and industry wishes to have the entrance hall of its new building designed to perpetuate the memory of Wilbur and Orville Wright.

The hall will serve as the main entrance to the museum, through which all visitors will pass.

The building committee has allotted to the designers a space sixty (60) feet long, forty (40) feet wide, and thirty (30) feet high, within which to build the hall which may be of such shape as the competitor elects.

Around the perimeter of this allotted space, and adjacent to it, are the following parts of the museum, to which access must be provided in the design of the hall:

- a) On one long side of the given rectangle is a vestibule, ten (10) feet in height, leading to the street. Coat rooms are grouped around this vestibule.
- b) On the other long side is the main exhibit room of the museum, which has a ceiling height of thirty-five (35) feet.
- c) On the two short sides are foyers, eighteen (18) feet high, which lead to stairways, elevators, and to small exhibit rooms. Scientific exhibits are on one side, industrial exhibits on the other.

The floors of the entrance hall and of all the above-mentioned rooms shall be at the same level.

The architectural character of the hall shall be such as to recall the notable career and the inventive genius of the Wrights. Mural painting, sculpture, models, etc., may be used in the decorative scheme.

*Historical Note:*

The Wright Brothers designed and built the first

heavier-than-air machine that flew from a standing start on level ground under engine power alone. Their immortal flight took place at Kitty Hawk, N. C., on December 17, 1903, when Orville was in the air for twelve seconds, having flown about 100 feet.

As boys, the Wrights studied mechanical drawing, woodworking, and machine design. They became interested in the flight of birds, the performance of kites and gliders, and in all phenomena of an aerodynamic nature.

In the years following their initial flight, the importance of which was not at first recognized, they removed the base of their operations to Dayton, Ohio. There, from 1904 to 1908, they gradually perfected their machines, and flew, first a few hundred yards, then a few miles. Their altitude was generally about ten feet. They learned to turn corners, to rise higher, and to go farther.

Apparently all their exploits were cooperative, neither one nor the other being willing to receive credit for their joint accomplishments.

In 1908 Orville gave their first formal public flight at Fort Myer, Va., and in the same year Wilbur won the Michelin Trophy at LeMans, France.

From then on the success of their career was assured. They received honors from all governments, among which was the Distinguished Flying Cross, voted them by Congress.

They were among the first to build aeroplane hangars, to organize flying schools, to formulate the theory of propellers, and to foresee the civil and military uses of their inventions. The importance of their contributions to the arts of mankind can hardly be exaggerated.

## CRITIQUE

SETH TALCOTT

The design of F. Montana of New York University, which was placed first, was the best solution of the problem because it was a unified treatment of the room—the separate walls being linked into one composition by the use of continuous murals, and because it best expressed the creative genius of the aviators by means of an angel standing on the world with wings stretching upwards, symbolical of the search for greater learning.

Some members of the jury thought that it would have been better if the entrance to the main exhibit room had been smaller, as they feared that the sight of the exhibits beyond and perhaps a view of steel rafters in the exhibit room would destroy the serenity of the hall. This had apparently been considered by the designer and the

objection had been somewhat lessened by the use of a small connecting vestibule.

The treatment of the exhibits at the level of the wainscot was not as good as the rest of the design. The resemblance of some of them to stock-tickers was disturbing. These features, however, were considered to be details not important enough to outweigh the excellent "parti" of the scheme as a whole.

The entrance hall presented by R. L. DuBrul of New York University, placed second, was also unmistakably designed for the purpose for which it was intended. The aeroplane hanging from the ceiling was considered to be a very fitting expression. The composition of this hall, however, was cut up into several parts. There was



an abrupt horizontal break separating the murals from the treatment below them, with no architectural tie either of character, or of form, linking the two together. Nor did the circular corners with trophy niches in them have much relation to the murals.

In plan there were five entrances to the main exhibit room. In elevation, sculptural groups blocked the sight of the two extreme openings on either side. It was felt that the elevation was not the best expression of the plan.

The hall presented by W. R. James, Jr., of Princeton University, placed third, was an example of excellent draughtsmanship and of very good taste. It was considered to have less museum character than the other two, and to be less expressive of its purpose.

The room would have been appropriate for a bank or other public building of utilitarian character, and not enough consideration had been given to the conception of the room as a whole. The main elevation seemed to have been studied independently of the other three walls.

The lettering and the presence of aeroplanes worked into the design of the grilles, both of very reserved spirit, seemed scanty expression of the glorious triumphs of the Wrights.

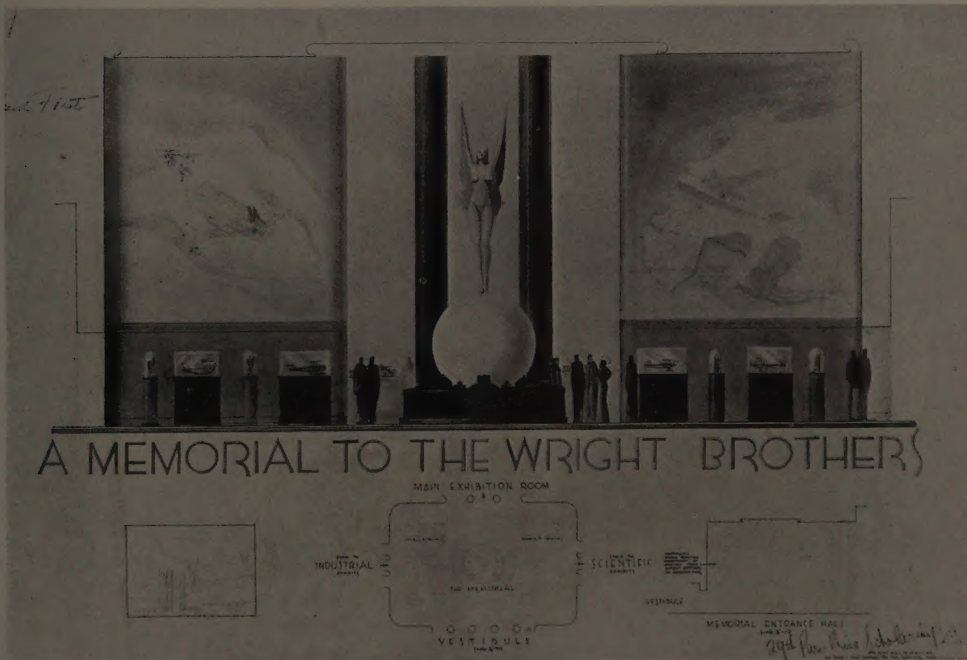
The bird surrounding the trough of light was felt to be a rather sober expression of flying, and one wondered how pleasant it would be to look into the trough behind.

### AWARDS IN SECOND COMPETITION

First Place: F. Montana, New York University

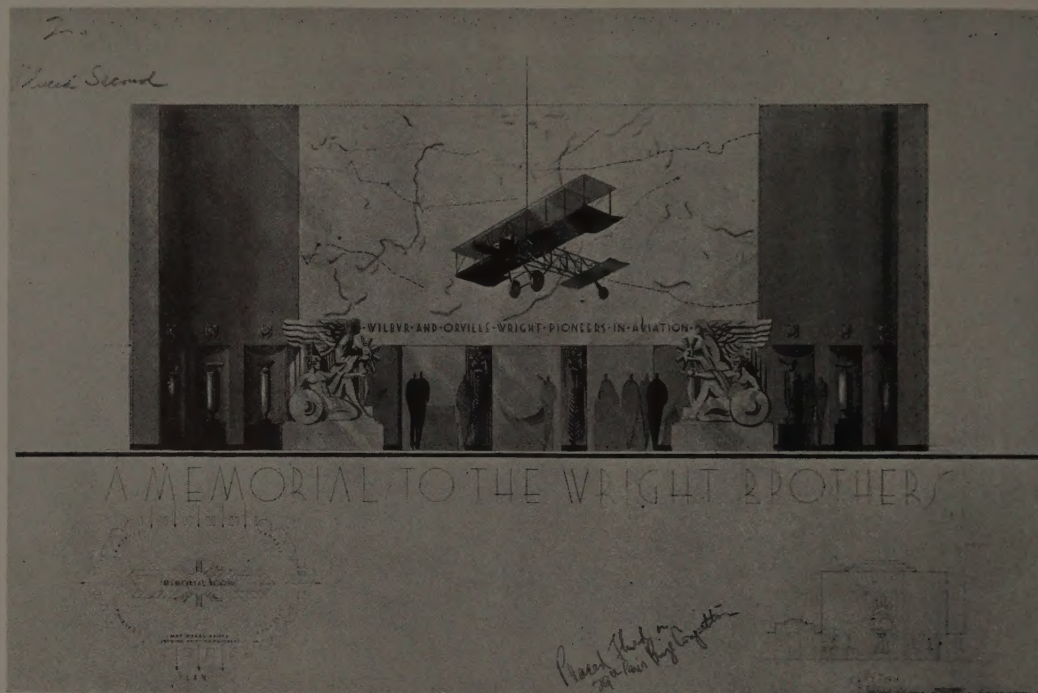
Second Place: R. L. DuBrul, New York University

Third Place: W. R. James, Jr., Princeton University

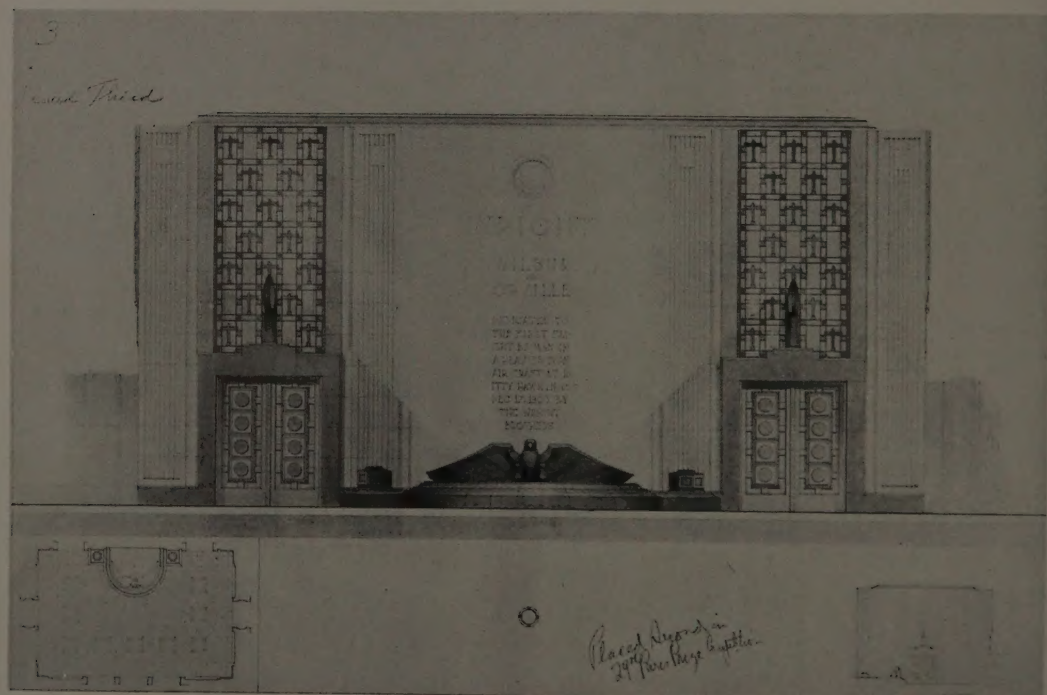


PLACED FIRST—F. MONTANA

29TH PARIS PRIZE FINAL COMPETITION—A MEMORIAL TO THE WRIGHT BROTHERS



PLACED SECOND—R. L. DU BRUL



PLACED THIRD—W. R. JAMES, JR.

29TH PARIS PRIZE FINAL COMPETITION—A MEMORIAL TO THE WRIGHT BROTHERS



## A MUNICIPAL ART GALLERY

29TH PARIS PRIZE IN ARCHITECTURE, FINAL COMPETITION

JUDGMENT OF JUNE 8, 1936

All great cities abroad and many in the United States have for years realized the importance of housing the numerous activities of the Fine Arts. For this purpose there have been erected buildings where exhibitions of paintings, sculpture and etchings, together with loan exhibitions from outside sources may be displayed to the public. The steadily increasing interest of the general public in the development of American art makes such buildings essential. New York City is notably deficient in this respect. The Municipal Art Committee is at present sponsoring a movement to erect a municipal art gallery to supply these greatly needed facilities.

For the purpose of this problem, it is proposed to build in this city a gallery of this nature for the exhibition of the works of contemporary artists, loan exhibi-

tions, etc. The site is 200 by 200 feet. The main façade is located on an important avenue with streets on the two sides. The building itself will be 120 by 120 feet and will be two stories in height, and will be raised on a terrace four or five feet above the level of the sidewalk. The lower floor of the building which will be approximately 15 feet in the clear, will contain entrance, vestibule, main staircase, coat rooms and toilets, as well as the administration offices of the Municipal Art Commission of the City of New York and the Municipal Art Committee respectively, with board rooms, library and conference rooms. The second or principal floor will consist of several galleries which will be approximately 25 feet in the clear (lit only from above by skylights) for the display of painting, sculpture and etchings.

## CRITIQUE

A. MUSGRAVE HYDE

The third and final exercise was primarily an elevation problem. The three final "logeists" were asked to design in the thirty-six hours at their disposal an elevation for a Municipal Art Gallery, and while an indication of plan and section was called for and their merit considered in placing the drawings, the expression of the proper character in the façade of the building was necessarily of primary importance. It is obvious that the building should reveal the purpose for which it was designed, and this, of course, includes the proper expression of all the functional properties, together with a decorative quality.

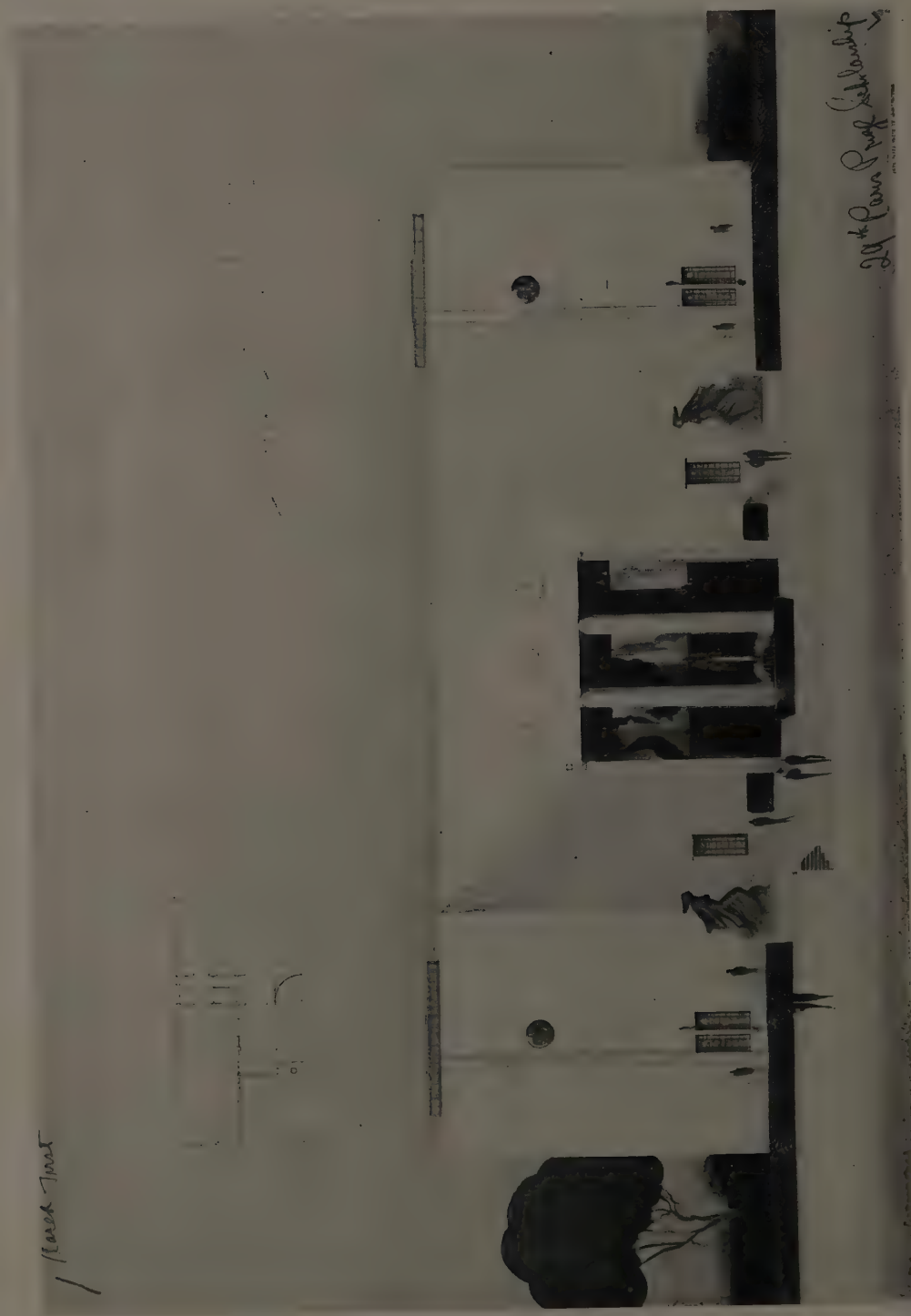
The drawing submitted by F. Montana of New York University, pupil of Lloyd Morgan, was placed first by the unanimous vote of the jury. In all respects he best fulfilled the conditions set forth in the program. He most accurately depicted the character of a Fine Arts gallery. The jury felt that his handling of the problem displayed ability and was presented with great distinction.

His use of a single stairway immediately opposite the entrance is a better solution in a building of this size than the double stairways of the other two drawings. This stairway landed at the main floor in a hall which could suitably be used for purposes of display and from which the three main galleries were easily accessible. His creation of a forecourt, which would serve for the exhibition of sculpture in front of the building, was also excellent. He, alone, expressed the functions of the lower floor with exterior windows. Provision for the series of small rooms called for on the lower floor was not apparently felt so strongly by the other "logeists." It is possible that the central portion was recessed too

much, but aside from this his solution of the program was extremely praiseworthy.

The drawing submitted by R. L. DuBrul of New York University, Pupil of Lloyd Morgan, placed second, showed less ability. The proportion of the end masses to the central recess was somewhat unfortunate. The fact that he felt this, seemed to be indicated by an artificial extension of the central mass on either side above the wings. This treatment did not represent any function of the plan and consequently appeared to be illogical. The columns and pediment with which he accepted his doorway were unfortunate, inasmuch as the plane of the pediment coincided with that of the wings. The elevation would have gained in distinction if this motive had been omitted. The plan was not ideal, inasmuch as the public was forced to pass either through the side galleries or through the larger center hall to gain access to the exhibition space at the back of the building.

The drawing submitted by W. R. James, Jr., of Princeton University, pupil of Jean Labatut, placed third, while distinguished by excellent draughtsmanship, was less of a municipal art gallery. The great number of doors in the main façade would make control difficult and suggests a building in which the handling of traffic was a more important factor than the problem called for. It indicated the continual passage of the public visiting a building for a brief period, such as would occur in a post office, for example, and the large windows above them would make this upper gallery unsuited for purposes of display. The plan with the series of long thin galleries with only one entrance would make circulation very difficult. (Concluded on page 12)

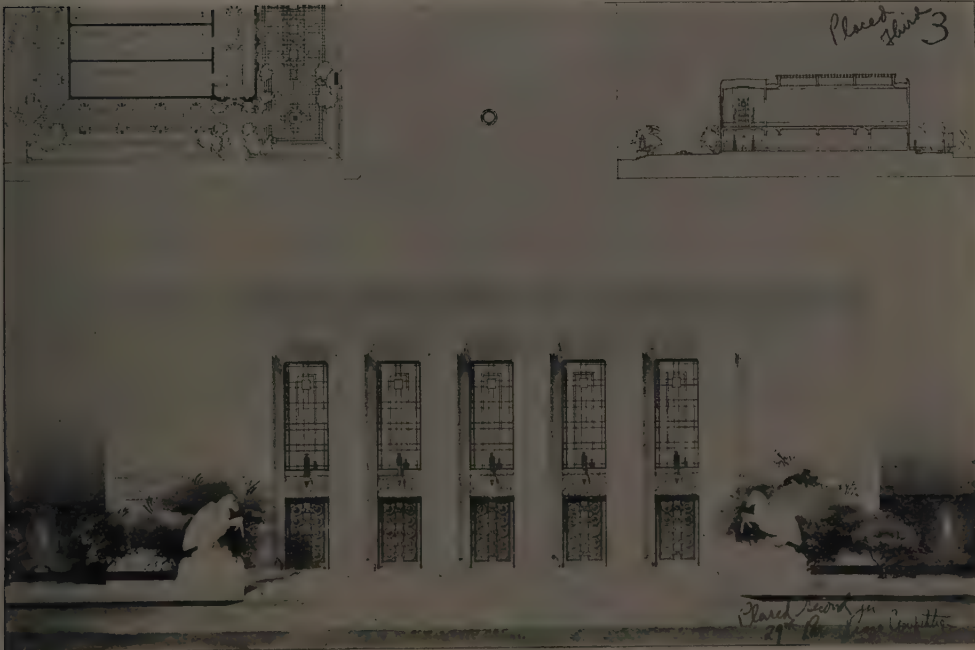


*Hand Trust*

*29th Paris Prof. Scholarship*

PLACED FIRST F. MONTANA  
29TH PARIS PRIZE FINAL COMPETITION—A MUNICIPAL ART GALLERY





March Record for 3 Competitors

11

AWARDS IN THIRD COMPETITION

First Place: F. Montana, New York University

Second Place: R. L. DuBrul, New York University

Third Place: W. R. James, Jr., Princeton University

---

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF MURAL DECORATION

ALLENTOWN MUSEUM SCHOOL OF ART

COOPER UNION

CORNELL UNIVERSITY

JOHN HERRON ART INSTITUTE

OHLMS SCHOOL OF FINE ARTS

PORTLAND SCHOOL OF FINE & APPLIED ART

UNIVERSITY OF ILLINOIS

YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS

ALABAMA POLYTECHNIC INSTITUTE

ARMOUR INSTITUTE OF TECHNOLOGY

BEACON HILL SCHOOL OF DESIGN

CARNEGIE INSTITUTE OF TECHNOLOGY

CATHOLIC UNIVERSITY OF AMERICA

CHICAGO TECHNICAL COLLEGE

CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON

CLEVELAND SCHOOL OF ARCHITECTURE OF WESTERN  
RESERVE UNIVERSITY

COOPER UNION

GEORGE WASHINGTON UNIVERSITY

GEORGIA SCHOOL OF TECHNOLOGY

IOWA STATE COLLEGE

JOHN HUNTINGTON POLYTECHNIC INSTITUTE

KANSAS STATE COLLEGE OF AGRICULTURE AND  
APPLIED SCIENCE

MANHATTAN COLLEGE

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

NEW YORK UNIVERSITY

OHIO STATE UNIVERSITY

OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE

PENNSYLVANIA STATE COLLEGE

PRINCETON UNIVERSITY

SYRACUSE UNIVERSITY

UNIVERSITY OF ILLINOIS

UNIVERSITY OF NEBRASKA

UNIVERSITY OF NOTRE DAME

UNIVERSITY OF OKLAHOMA

UNIVERSITY OF PENNSYLVANIA

UNIVERSITY OF TORONTO, CANADA

UNIVERSITY OF VIRGINIA

YALE UNIVERSITY

SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS

NATIONAL SCULPTURE SOCIETY

SOCIETY OF MURAL PAINTERS

ART IN TRADES CLUB

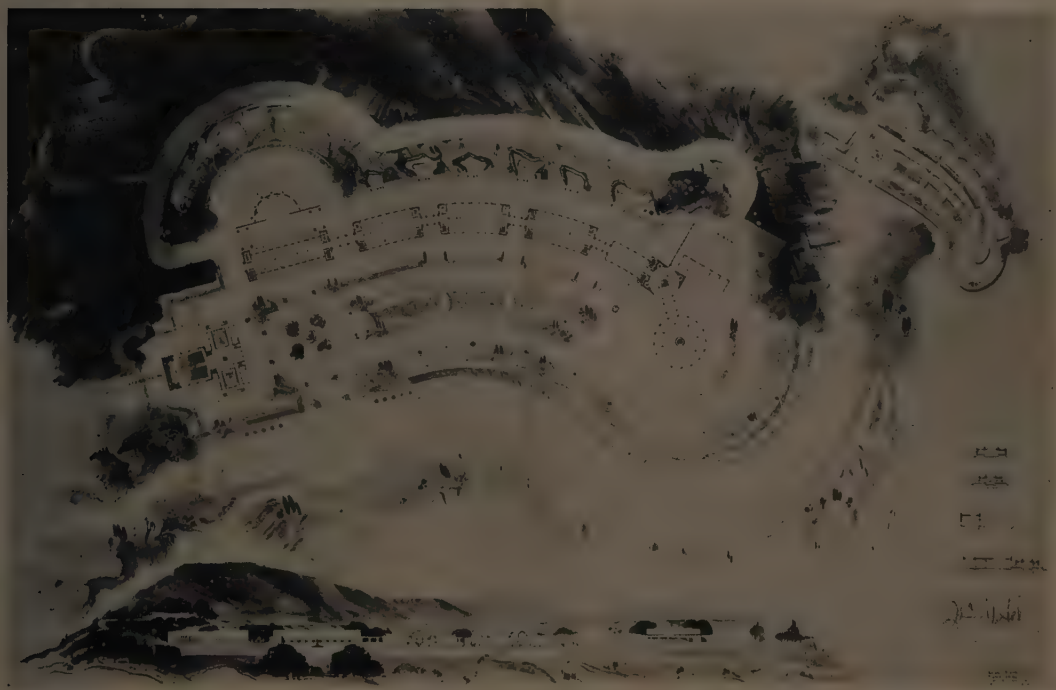
FONTAINEBLEAU SCHOOL OF FINE ARTS

THE AMERICAN INSTITUTE OF ARCHITECTS

AMERICAN INSTITUTE OF DECORATORS



THE  
BULLETIN  
OF THE  
BEAUX-ARTS INSTITUTE OF DESIGN



OCTOBER • 1936





# BEAUX-ARTS INSTITUTE OF DESIGN

INCORPORATED 1916, UNDER THE REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

304, EAST 44th STREET

NEW YORK, N. Y.

## BOARD OF TRUSTEES

ELY JACQUES KAHN, CHAIRMAN  
CLINTON MACKENZIE, VICE-CHAIRMAN  
HENRY R. SEDGWICK, SEC.-TREAS.  
BENJAMIN WISTAR MORRIS  
WHITNEY WARREN  
PHILIP L. GOODWIN  
RALPH T. WALKER  
ALFRED E. POOR  
OTTO TEEGEN

## DIRECTOR OF THE INSTITUTE

WHITNEY WARREN

## DIRECTORS OF DEPARTMENTS

ARCHITECTURE  
OTTO TEEGEN

## MURAL DECORATION

WILLIAM C. PALMER

## DESIGN

EUGENE G. STEINHOF

## COMMITTEE ON EDUCATION

OTTO TEEGEN, CHAIRMAN

ELY JACQUES KAHN, VICE-CHAIRMAN  
W. POPE BARNEY "  
RALPH T. WALKER "  
L. BANCEL LA FARGE "  
JULIAN CLARENCE LEVI "  
LEONARD B. WAMNES "

ROBERT P. BELLOWES  
THEODORE E. BLAKE  
CHARLES BUTLER  
HARVEY WILEY CORBETT  
JOSEPH H. FREEDLANDER  
FREDERICK G. FROST  
PHILIP L. GOODWIN  
JOHN THEODORE HANEMAN  
ARTHUR LOOMIS HARMON  
EDWARD S. HEWITT  
LIVINGSTON LONGFELLOW  
CLINTON MACKENZIE  
H. OOTHOUT MILLIKEN  
JOHN C. B. MOORE  
SAMUEL R. MOORE  
ALEXANDER P. MORGAN  
PETER SCHLADERMUNDT  
WM. E. SHEPHERD  
HENRY RICHARDSON SHEPLEY  
SETH TALCOTT  
HAROLD TATTON  
HOBART B. UPJOHN  
C. C. ZANTZINGER

## SOCIETY OF BEAUX-ARTS ARCHITECTS PARIS PRIZE COMMITTEE

JOSEPH H. FREEDLANDER, CHAIRMAN

LEON N. GILLETTE  
FREDERIC C. HIRONES  
ELY JACQUES KAHN  
WILLIAM VAN ALLEN

VOLUME XII

OCTOBER, 1936

NUMBER 11

## CONTENTS

LETTER TO THE DIRECTORS OF THE ARCHITECTURAL SCHOOLS AND ATELIERS WORKING WITH THE BEAUX- ARTS INSTITUTE OF DESIGN	
BY OTTO TEEGEN, DIRECTOR DEPARTMENT OF ARCHITECTURE	2-5
A SCHOOL OF SOCIAL REHABILITATION	
CLASS B PROJET V	5-9
A ZOOLOGICAL GARDEN	
CLASS A PROJET V	9-13
REPORTS OF JUDGMENTS	13
CLASS B PROJET V—SEPTEMBER 29, 1936	
CLASS A PROJET V—SEPTEMBER 29, 1936	
INDEX TO VOLUME TWELVE	
NOVEMBER 1935-OCTOBER 1936	14-16

*The Critiques appearing in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.*

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF MARCH 3, 1933 OF BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN, published monthly at New York, N. Y., for October 1, 1936.

State of New York } ss  
County of New York }  
Before me, a Notary in and for the State and county aforesaid, personally appeared Henry R. Sedgwick, who, having been duly sworn according to law, deposes and says that he is the Editor of the BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, BEAUX-ARTS INSTITUTE OF DESIGN, 304 East 44th Street, New York, N. Y.; Editor, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.; Managing Editor, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.; Business Manager, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.
2. That the owner is: BEAUX-ARTS INSTITUTE OF DESIGN, 304 East 44th Street, New York, N. Y.; Ely Jacques Kahn, Chairman, Board of Trustees, 304 East 44th Street, New York, N. Y.; Whitney Warren, 304 East 44th Street, New York, N. Y.; B. W. Morris, 304 East 44th Street, New York, N. Y.; Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.; Clinton Mackenzie, 304 East 44th Street, New York, N. Y.; Ralph Walker, 304 East 44th Street, New York, N. Y.; Philip L. Goodwin, 304 East 44th Street, New York, N. Y.; Otto Tegen, 304 East 44th Street, New York, N. Y.; Alfred E. Poor, 304 East 44th Street, New York, N. Y.
3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: Franklin Savings Bank, 42nd Street and 8th Avenue, New York, N. Y.
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 8th day of October, 1936.

[SEAL]

(Signed) HENRY R. SEDGWICK.  
(Signed) MILTON A. ARBOTT.  
(My commission expires March 30, 1937.)

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN IS PUBLISHED MONTHLY BY THE BEAUX-ARTS INSTITUTE OF DESIGN, 304 EAST 44TH STREET, NEW YORK, N. Y. EDITORIAL OFFICES AND BUSINESS MANAGEMENT ARE AT THE SAME ADDRESS. SUBSCRIPTION PRICE BY THE SCHOOL YEAR, TO STUDENTS REGISTERING IN THE B.A.D. COURSES, \$2.50; TO PUBLIC AND SCHOOL LIBRARIES, \$2.00; TO ALL OTHERS, \$3.00 IN THE UNITED STATES, COLONIES AND MEXICO; SINGLE COPIES, 35 CENTS. MAILING 6 CENTS ADDITIONAL; CANADIAN AND FOREIGN POSTAGE 50 CENTS ADDITIONAL.

SUBSCRIBERS SHOULD GIVE NOTICE OF CHANGE OF ADDRESS THREE WEEKS IN ADVANCE. ADDRESS ALL CORRESPONDENCE RELATIVE TO THE BULLETIN TO THE BEAUX-ARTS INSTITUTE OF DESIGN.

ENTERED AS SECOND-CLASS MATTER DECEMBER 23, 1924, AT THE POST OFFICE AT NEW YORK, N. Y. UNDER THE ACT OF MARCH 3, 1879.

TO THE DIRECTORS OF THE ARCHITECTURAL SCHOOLS AND ATELIERS WORKING WITH  
THE BEAUX-ARTS INSTITUTE OF DESIGN:

A LETTER DATED SEPTEMBER 18, 1936

Having completed one year as Director of Architecture, I am taking this opportunity to discuss the work achieved during the last school year and the plans for that just beginning.

It has always seemed to me most unfortunate that there is not more contact between the schools taking Beaux-Arts problems and the organization in New York, but the Institute has no roving delegate who can visit the schools to talk over conditions and get local reactions and suggestions, and many of the schools are so far removed that their representatives cannot get to New York to take an active part in the judgments and meet those in charge here. A more intimate knowledge on the part of the patrons regarding how the programs and judgments are conducted would be of definite value to their understanding of the Institute's endeavors, and there is no question but that we would get more and better information concerning those matters of vital import to the schools. Be that as it may, the Committee on Education in New York is constantly striving to better past and existing procedures and is making a definite effort to adapt any and all progressive measures compatible with the changing curricula in the schools. However, although we try to guide the right course, there are sure to be many details that cannot clearly be observed at a distance, so it is only through the comments and suggestions of you who are in closer touch with the students and their problems that we can determine the real faults or merits of the work we are undertaking. For that reason we are pleased to have your frank opinions and comments at all times, and particularly at this time in reference to what follows herewith.

You are no doubt familiar with the circumstances that will, unless there is a definite improvement in conditions, make this the last year for the Beaux-Arts Institute of Design. Principally because of lack of enrollment, due largely to the decreased attendance in the schools and ateliers subscribing to the Beaux-Arts, we have reached a financial impasse. At a meeting held at the Institute on May 12, 1936, at which were present some 75 New York members of the Society of Beaux-Arts Architects and the Institute, as well as representatives from several affiliated schools, the whole matter was discussed and many suggestions made regarding our future course. There were, for example, suggestions to limit the work to Class A only, dropping Class B entirely. The school representatives opposed this most decidedly. Another suggestion was to limit our efforts to the development of graduate work for such students who have completed their undergraduate work in design in

school, or for students now in graduate schools of architecture. To the suggestion that perhaps the Institute had completed its task and should cease there was a general denial.

The Directors of schools present indicated that the loss of the Institute's work would be great, for, to quote one, "The Institute can do what individual schools can never do, namely, give a larger standard of comparison by bringing together students' work from all parts of the country." The opinion of those members who have for many years been giving their time at the New York judgments was summed up in a statement to the effect that the Institute rendered a service not only to students but to architecture and that it would be a blow to architecture as well as architectural education to allow the only institution in the country attempting to gauge the standard of student work and acting as a clearing house for ideas developed over the entire nation, to lapse. Yet an institution of this sort cannot go on without funds, particularly when the greater proportion of these funds is dependent on student enrollment. It was finally decided to appoint a Finance Committee to study the situation to the end that the Institute's work for at least one more year might be continued, and to appoint another which would inquire from the various schools whether the Institute had their unqualified support and to seek suggestions for its continuance. As Chairman of the latter Committee, this is the first step in such an investigation. The Finance Committee has met and made arrangements to carry on for another year. If by the end of winter we cannot see our way clear and the schools do not resolve themselves into some kind of concerted expression and action, the Beaux-Arts as we know it today and all that it accomplishes will cease. It is, therefore, in the last analysis up to the schools to act. More information concerning this situation will be issued later, but meanwhile it would be well for all those who have the Beaux-Arts Institute at heart to do some sound constructive thinking.

The statement made earlier that the Institute is making a constant effort to better certain tried procedures refers to the mechanics of the three main divisions of our work (1) the problems, (2) the judgments and (3) the Bulletin.

## PROBLEMS

Concerning the problems, the Educational Committee believes there has in the past been a certain tendency to select subjects that were different and original without due consideration of their maximum value to the student. This came about no doubt because it is easy for



authors to forget that although certain standard subjects appearing year in and out may often seem worn, to the students they are as new as they are fundamental. Other criticisms regarding programs have been brought to our attention, a few of which are that problems should not call for future additions, that the program should always be clear in stating where the building is located, that dual problems should not be given such as a combination of courthouse and post office, and that no problem calling for a part of a building be given. Although what seems unsatisfactory to one school is often perfect for another it is our desire to give these comments just consideration.

A somewhat different procedure than in the past has been adapted in selecting the programs for this year. Instead of having particular persons on the Educational Committee take charge of Class A and Class B respectively, making those persons responsible for the selection of the authors for the programs, your Chairman appointed a small Committee that met several times during the early summer to discuss the general policy of all the problems. Some of the members of this Committee were purposely chosen because they had had experience in teaching and could, therefore, present a point of view derived from such experience. The method of approach to the selection of subjects was to determine first the basic purpose of each problem, with the idea of making the five problems in each class during the year a rounded course in types of buildings and containing as many as possible of the architectural difficulties a student should learn to study and overcome. The subjects of these problems were then chosen and authors who would be best fitted to write each program considered. To serve as a guide and an aid the Committee wrote an outline of each problem which included a summary of the idea underlying the subject, and even suggested the kind and number of drawings that it thought best to require for the rendu. It was believed that an author would welcome these suggestions, for it gave him something to start with and at the same time allow him to write a program more simply and clearly than might otherwise be the case, and one that would fit in with the purposes of the Committee.

In choosing the authors, an effort was made to avoid those who might write programs out of experience. Each author was requested "in order to achieve a possible and interesting sheet arrangement, as well as to check up the scale, to lay out his program on the regulation sheet size before submitting it for publication." All programs were requested to be in the hands of the Director before October 1st, in order that the Committee would have adequate time to review them and have the author make any changes should such be required. The Committee called for certain problems to be rendered in mono-

chrome and others in color. This requirement is a result of our conviction that some students approach color before they are equipped to do so and as a result frequently spoil an otherwise good drawing. There is also no doubt but that certain problems can be presented to better advantage in monochrome, while others demand a treatment and therefore a presentation in color. In almost all cases a small perspective was requested. This need be only a small rough perspective but it is hoped it will help the student to study his problem in three dimensions as well as to give him a little more confidence and facility in sketching.

Regarding the 9-hour sketches the authors chosen received the following notice: "The Committee believes very definitely that 9-hour sketches should be somewhat playful subjects and a stimulant to the imagination, in order that the student will take them in the spirit of having a good time. For that reason the settings can be dramatic, color should be allowed and perspectives should be encouraged." The author was again asked to lay out his program on the regulation sheet in order to be sure of the correct scale and a good sheet arrangement.

A suggestion was made during the year that inasmuch as a few students are always tied down by a bad esquisse, reasons for which may be numerous, perhaps it would be a good thing to call for two or three esquisses, or none at all. The three esquisses idea was eliminated because although making an esquisse is a training in itself, to compel the student to make three might be less valuable if he turned out three that were mediocre, than one that had a reasonable chance at being developed. On the other hand to require three might have made the student discover three ideas rather than take the first thing that enters his mind as is often the case. The plan was that all three esquisses would be forwarded to the Institute and the student allowed to choose one of them within a week after he had made them. However, the experiment did not seem worth while and was never tried.

The matter of submitting no esquisse at all was given a try this past year on the fourth Class A problem "A Community Center." It may be added, another reason for requiring no esquisse on this problem was the complexity and difficulty of the subject which we felt would find most of the students completely unprepared. The tendency on the part of the students seemed to be they could decide on no one scheme and floundered about until the last minute. We have learned from one source that such was the case until two weeks before the final rendu the instructors required every student to make an esquisse and hold to it.

During this school year one esquisse will be called for on each problem. It will be required, on each moreover, to indicate plan, section and elevation.

## JURIES AND JUDGMENTS

Regarding the juries, it is apparent there has been no let-up in the interest shown by the members of the Institute and Society of Beaux-Arts Architects and it is encouraging to find so many young men taking an active part in the work. These usually voice a youthful approach to architecture, frankly and enthusiastically experimental, but their judgments are balanced by some of the older members to whom experience has given a different point of view. The juries are chosen by the Chairman of Education who believes certain men can serve better on one kind of problem than another, and that a successful judgment depends a great deal on the composition of the right kind of jury. Sometimes jurors are chosen because they will be sympathetic through experience with a particular problem, sometimes because they have no special knowledge of the type and can therefore look at it from an impartial point of view. The fact still remains, there is no place in this country from which such a diversified and qualified group of men can be brought together to serve as jurors as in New York City. We have not hesitated, and have found immediate response, to ask architects and designers not members of the Institute, to act as jurors on certain problems.

Every drawing appearing at a judgment is gone over at least twice by separate juries and those held for medal consideration are set up together for a third review by all the jurors present. The second jury reviewing the work of the first can raise grades but cannot lower them. Thus if a student has received a Mention by the first jury and the second jury thinks it worth only a Half Mention, the Mention remains, whereas if the first jury gives a Half Mention and the second jury thinks it worth a full Mention the drawing gets the higher mark.

Several experiments have been made at these judgments to insure the best possible conditions under which a jury can function. At all Class A and Class B judgments the jury convenes at 5:30, judges until 7 when a short recess is held for dinner at which all questions that have arisen among the respective juries are discussed. Judging proceeds again about 8:15, and, depending on the number of drawings and the character of the program, has been known to continue until two o'clock in the morning. Obviously at this late hour the jurors' minds, not to mention legs, are somewhat fatigued, so methods to expedite the judgments without giving less consideration to each drawing have been welcomed. It has been attempted for example, rather than to have all the drawings on stationary racks which compels the jurors to stand and move from one to another, to have the jurors seated and the drawings on a movable

rack, rolled before them. This has obvious advantages, such as saving the physical and therefore mental fatigue of the jurors, allowing the leader of each jury to keep the attention of the jurors focused on the drawing under discussion, and finally to display the drawing itself to better advantage because it appears as all others under the same light and without the competition of color, etc. of an adjoining drawing as is often the case when they are arranged on stationary racks. At judgments of problems that are technical, such as the Illuminating Society Prize problem, the jurors representing the Engineering Society go over all drawings at an afternoon session merely to check up on technical requirements and to make notes on those showing particular merit in that respect. At the evening session these jurors are joined by the architects and the usual judgment procedure is followed together.

The Institute is very desirous of having patrons and students visit the judgments, for it believes through observation only can these have a true picture of the work that is being accomplished. Students may stand in the gallery during the judgments, whereas patrons can serve with the full privileges of a regular juror twice a year, except they cannot vote on those drawings held for medal consideration.

## BULLETIN

The Bulletin with its critiques is one of the most important adjuncts of the Beaux-Arts Institute of Design, since it is the only means the students have of learning the full results of each judgment, who the judges were and to whom and on what basis the awards were made. It serves also as a photographic record of the award drawings. Unfortunately the reproductions are of necessity too small to study in detail, but they are sufficient to show the parti and general solution.

During the past year several steps have been taken in an effort to make the Bulletin serve its purpose to better advantage. The first concerned the critiques themselves. A juror who appears to have particular qualifications to judge the problem is approached before the judgment and requested to write the critique. Having assumed the responsibility we have found he takes notes during the session and as a result writes a better criticism. In the past persons writing critiques have had photographic reproductions of the awards sent to them a week or so after the judgment, but this year no photographs will be sent and he will be obliged to write his critique within two days of the judgment. This is done to expedite publication, but it should be an aid to the quality of criticism since the material will be fresher in the critic's mind.

Each person agreeing to write a critique received the following letter from the Chairman on Architecture:

"Notes on Critiques."

"As you so well know the Beaux-Arts Institute of Design carries on its work through three important channels, the writing of the programs, the judgments, and the criticisms published each month in the Bulletin. The last of these divisions and of great importance is the critique, for it is the only means the students have of knowing on what basis the problem was judged. The program may have been a good one, the jury may have been of the best and the judgment most fair, but what the students want to know is what constituted the basis of the judgment.

"There has been a tendency in the critiques of the past two years to dwell too much on a discussion of the premiated drawings. This has come about no doubt by reasoning that for the students to see what drawings the jury considered of particular merit would enable them to see where they had failed in their own work. There is some truth in this but the photographs of the premiations are sometimes small and not easy to analyze and even when they are they still do not tell the story to those students who were not included among the awards. They want to know the broader aspects of the judgment, not the particular. Moreover it may be said by dwelling too much on the premiated drawings the students feel the jury is interested only in medal winners, whereas as a matter of fact our sympathies lie equally with those we would like to raise into a higher category.

"We are therefore aiming for a discussion of the problem and submissions as a whole rather than specific awards. If we can in some way get to the average student what the jury felt were the essential and important details of the problem, what partis were offered, what the general failings were, in other words generalizing without specific reference to the awards or individuals, I believe we will have come nearer to the real purpose of the critique."

On April 8, 1936, a detailed letter was sent to the directors of all schools describing the possibilities of a

film strip containing 25 to 50 pictures, which for a small expense could be made after each judgment, and expeditiously sent to all schools wishing to subscribe. This would have been in the nature of a supplement to the Bulletin, it was not intended to supersede it. Since it had the advantage of being thrown at a large scale on the classroom screen, where the instructors could discuss the points of each projet, it was felt the idea had great possibilities. We received many commendations on the idea but of the 37 schools who were sent a letter and a sample film strip only three agreed to subscribe to the service, which amounted to \$10 a strip or \$100 for the series. Since it was necessary to have at least 15 subscribe, this idea has had to be abandoned, but it is to be hoped that the plan can be made possible some time in the future.

In this same letter notice was given of a change in the Bulletin format. Although we have learned subsequently that the post office will not allow us to send issues of the Bulletin at random as it were, i.e., after each judgment, without a tremendous increase in postal rates, there will be a regular monthly issue which will get to the students in less time after the judgment than heretofore. We hope to accomplish this by receiving the critique sooner, and printing the Bulletin in loose leaf form. This in itself may enable the students to compare critique and photographs more easily than before.

With these changes which we think are for the betterment of what is known as the Beaux-Arts organization, an American institution not to be confused in any way with the Beaux-Arts in Paris, we hope to continue to carry on the work which has been found so worth while since its inception in 1894. The members of the Beaux-Arts Society of Architects and the Institute believe it eminently worth while. This year will prove whether the schools and ateliers affiliated with it are of the same opinion.

Yours very truly,

OTTO TEEGEN, *Director*  
*Department of Architecture*

## A SCHOOL OF SOCIAL REHABILITATION

### CLASS B PROJET V

#### GENERAL

The new social rehabilitation communities being set up at various locations throughout the country by the Federal Subsistence Housing and Resettlement Divisions are premised upon the assumption that the settlers will have, or will soon acquire a command of a wide range of techniques such as: animal husbandry, truck gardening, produce canning, weaving, sewing, pottery, carpentry, iron work, and the smaller crafts such as book-binding, jewel making, etc.

### JUDGMENT OF SEPTEMBER 29, 1936

To this end it is proposed to build on a level site a school where such techniques can be taught together with inspirational lectures and courses contributing to the social welfare of the community.

#### REQUIREMENTS:

Three small offices of administration and the necessary wash rooms, etc.

Auditorium to seat 150.

Two classrooms with seating capacity of 25 each.

Small Library.



Six to 8 shops for the teaching of the various crafts with provision for the storage of raw materials for the shop processes and for the instruction of small demonstration groups.

The animal husbandry group which is in effect a small

scale barnyard unit with provision for 2 horses, 2 cows, a few sheep, and a flock of fowl.

The truck gardening group with greenhouse, cold frames, sodding shed, tool shed, and adjacent open space for out-of-door demonstration plots.

#### JURY OF AWARD

W. Pope Barney  
C. W. Beeston  
George M. Frei  
Richard H. Granelli

Michael M. Hare  
Paul M. Heffernan  
Robert S. Hutchins

Ely Jacques Kahn  
Robert K. Posey  
T. Merrill Prentice

William E. Shepherd  
Louis Skidmore  
Otto Teegen  
Leonard B. Wamnes

SCHOOL REPRESENTATIVE: Harry Gnerre, Atelier Gnerre

#### CRITIQUE

The jury was of the opinion this problem as set forth by the program was clear-cut and reasonable, and the fact that several excellent solutions were submitted would seem to bear this out. The students should note that no projet which was symmetrical, though many were submitted, was awarded a Mention or better by the jury, because none of them solved the requirements naturally and adequately.

These requirements, considered by the jury, and exemplified in the premiated problems were as follows:

That there be an intelligent and well organized grouping in plan of elements which serve together. Hence we find:

1. Auditorium, Library, Classrooms and Administration, in one group. The classrooms were not approved of at opposite ends of the building. Since the public would be using the auditorium, it should, therefore, be easily accessible.
2. Shop rooms with storage facilities.
3. Animal husbandry group.
4. Greenhouse with dependencies.

The relations between these groups and between their various parts were carefully considered by the jury, as were also the facilities for logical circulation, and servicing between them. Credit was given when a student attempted to visualize the uses of various shops, such as pottery, forging and bookbinding, and the necessity for segregation. Unfortunately most of these problems had other sufficiently serious defects not to receive the higher awards. Inadequate lighting of these shops was considered a serious fault. Many were placed on narrow courts or with limited window area at the ends. It seems more reasonable to have these shops lighted from the north although solutions with rooms placed on op-

#### ROBERT S. HUTCHINS

posite sides of a corridor were not penalized for that alone. Mentions were awarded to two such problems. Although the jury did not penalize problems in which these shops were obviously too small to accommodate the required number of occupants, the fact remained that it was a serious fault.

Demonstration garden plots within the shade of buildings seemed somewhat unreasonable. The jury did not disapprove of the separation of elements into separate buildings as the program did not require them to be under one roof.

J. A. Abbate, New York City was awarded First Mention Placed with the jury in complete agreement. North light was provided in all shops with additional skylight. Exhibition space, though not called for, was made part of the entrance. The modest character of the design was fitting. The simple, logical arrangement of elements showed understanding. Service and segregation were excellent. The presentation was good though perhaps mannered.

R. A. Class, University of Pennsylvania, submitted the best First Mention. The main hallway was considered too wide and the shops were too small. Segregation of stable and other elements was good.

W. H. Adams, University of Pennsylvania—this problem showed very intelligent handling of fairly traditional forms. The jury liked the scheme and placing of elements. Segregation was good as well as the position of the stable. The shops were too small.

J. S. Sharp, New York City—the jury considered this problem to be the best of those that separated the various elements in several buildings. It was very well worked out in plan. There was some objection to the monumental chimneys though the materials were suitable.

J. A. Roode, Pennsylvania State College, was awarded Mention for the excellent problem in all respect excepting that of failure to provide better light in shop rooms. The walls projecting unnecessarily beyond the windows as well as the roof, cut out the already inadequate light. The section was severely criticized.

E. F. Schmaltz of Armour Institute of Technology, had a nearly symmetrical plan and was criticized for placing the auditorium remote from the entrance and for the somewhat forced position of the greenhouse. Otherwise it was much praised.

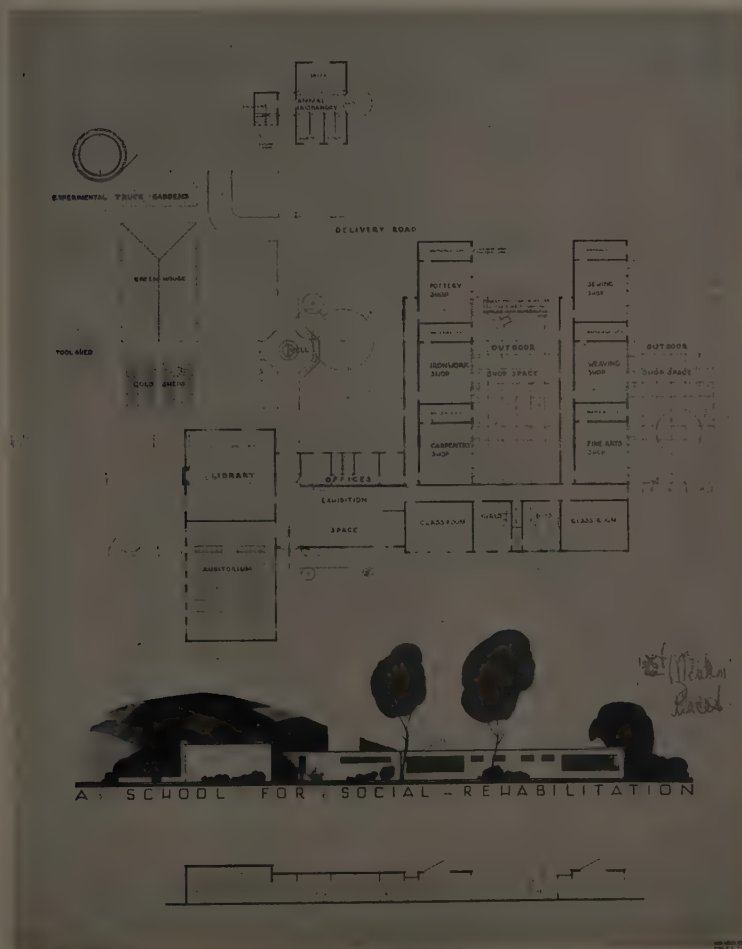
H. E. McClure of George Washington University had a good projet, but for the needless complication of levels in a modest building and a certain lack of under-

standing in elevation.

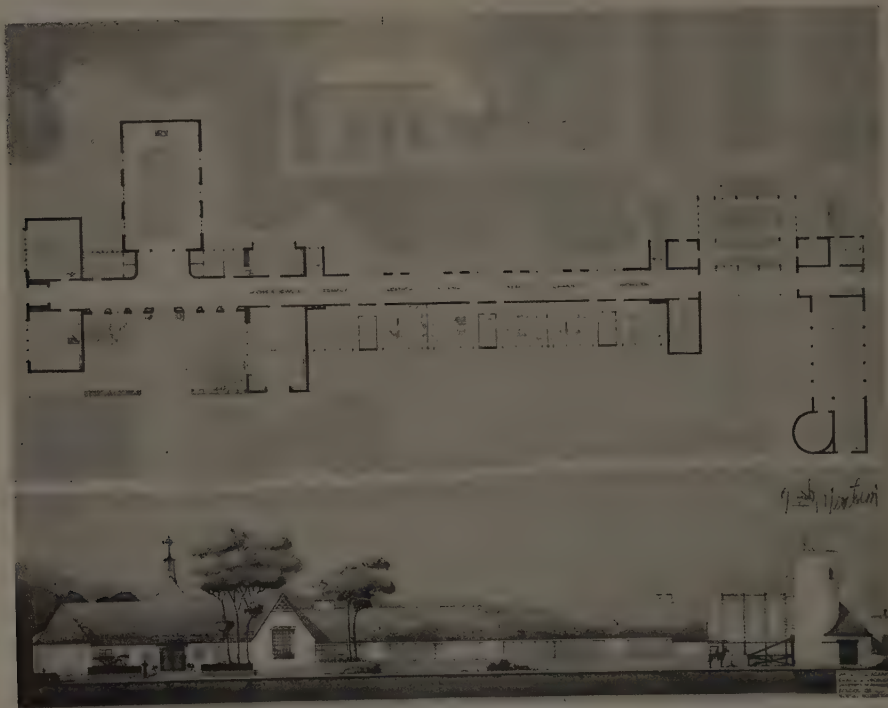
The members of the jury thought that the submissions which received the highest awards were excellent solutions of the problem. Students for that reason will do well to note that there is little affectation in design, and little complication in plan,—that these were a sincere approach to the problem as stated in the program, not as wishful thinking might dictate.

The Awards were distributed as follows:

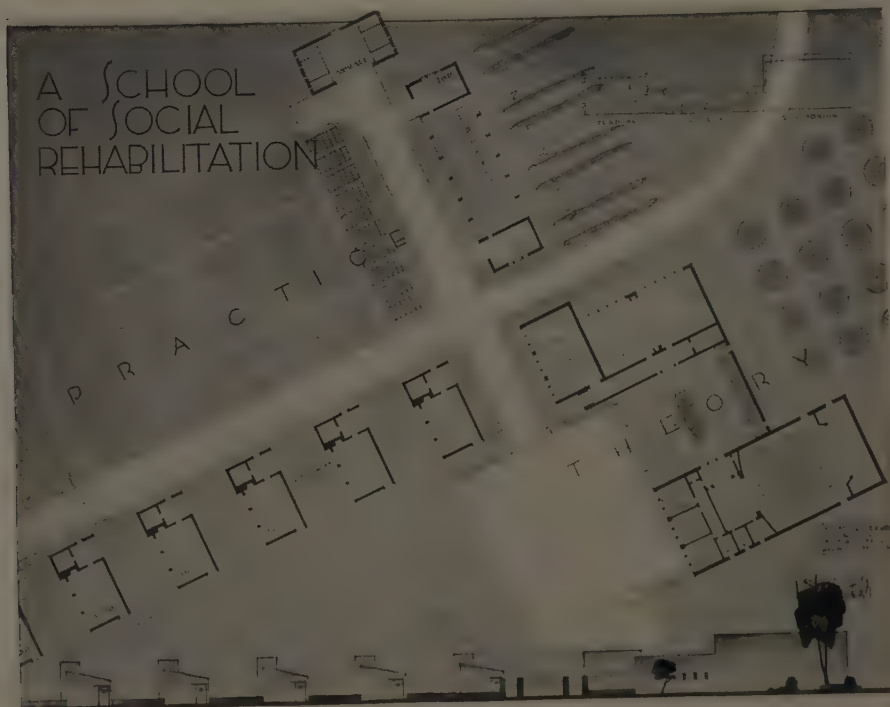
1	First Mention Placed	19	No Award
3	First Mention	2	Hors Concours
7	Mention	—	
22	Half Mention	54	Total Submitted



FIRST MENTION PLACED—J. A. ABBATE  
CLASS B PROJET V—A SCHOOL FOR SOCIAL REHABILITATION



FIRST MENTION—W. H. ADAMS



FIRST MENTION—J. S. SHARP  
CLASS B PROJET V—A SCHOOL FOR SOCIAL REHABILITATION





FIRST MENTION—R. A. CLASS  
CLASS B PROJECT V—A SCHOOL FOR SOCIAL REHABILITATION

## A ZOOLOGICAL GARDEN

### CLASS A PROJECT V

A city of 600,000 people located in the northern zone of the U. S. has an appropriation available under the public works program of approximately \$650,000, together with a Federal grant of 20%, for the construction of a zoological garden in one of the suburban parks of the city.

The officials in charge of the proposed project have determined that this zoological garden should have a double function, one part of which is to interest the people who like to see wild animals, and the other part an extension of the school study of natural history.

A piece of property approximately 1,000' wide along the main avenue bordering the park and 700' deep has been set aside for this purpose. The property slopes upward 40' from the avenue. There are no natural boundary lines at the ends of the property, but at the rear of the property is a winding park road varying in distance from 30' to 70' from the real line of the property.

It has been the desire of some in the city to construct the zoo so that the animals can be shown in their local habits, but since the climate renders this impossible for

JUDGMENT OF SEPTEMBER 29, 1936

the tropical animals, and as the amount of land involved would be excessive, it has been determined to set up habitat groups within the area for only such animals as are indigenous in the locality. A suitable selection of other animals will be shown both for the curious and to illustrate their respective sizes and qualities to school children.

For convenience of administration, it is desirable that all of the animal houses should form a single group with the ranges diverging from this group, and so arranged that there will be ample opportunity for observation.

In connection with the grouping, there should be an administration building containing offices for the director, his secretary, the head keepers, the assistant keepers, a kitchen with suitable storage room for refrigerators, etc., a garage for four cars, a veterinarian's office, two small lecture rooms to seat fifty each, one lecture room to seat five hundred, a central heating plant, and a paint shop about 400 sq. ft. There shall be a concessions building where lunches and light refreshments can be served on a cafeteria system. The following animal houses are

to be constructed; a house for animals of the cat family, to accommodate approximately twenty specimens; a house for large mammals, such as elephants, hippopotami, tapirs, rhinoceroses; a reptile house; a house for monkeys and tropical birds; houses for ruminants with suitable ranges; a seal pool; four bear dens; an enclosure for beavers; outside aviaries for summer occupancy of birds; and smaller cages for animals of amusing habits.

Each animal house is to be provided with a small

room with a cage, to be used as a sick ward and operating room.

#### GENERAL NOTES:

Provision should be made for ample care of crowds and the easy flow of sightseers in one direction. Also the entrances and exits should be thoroughly controlled.

The requirements of various animals in the matter of light and air vary considerably. These should be regarded.

#### JURY OF AWARD

W. Pope Barney  
C. W. Beeston  
George M. Frei  
Robert S. Hutchins

Richard H. Granelli  
Michael M. Hare  
Paul M. Heffernan

Ely Jacques Kahn  
Robert K. Posey  
T. Merrill Prentice  
William E. Shepherd

Louis Skidmore  
Otto Teegen  
Leonard B. Wamnes

SCHOOL REPRESENTATIVE: Harry Gnerre, Atelier Gnerre

#### CRITIQUE

It is interesting to note, on almost every problem that comes before the Beaux-Arts Institute of Design juries, that some students invariably give the same response, no matter what the requirements of the program. Some competitors, either through lack of time or experience, present unstudied and carelessly presented sheets, others explore the limits of interpretation of the problem by ingenious and oftentimes brilliant solutions, while between lies a group that includes the ultra-conservative, the ultra-radical and the purely mediocre variety. The jury has to analyze these variations and find virtues hidden under too much brilliancy or actual awkwardness.

In this particular study of the Zoological Garden, many of the problems proposed that in a parked area, huge spaces would be denuded of plant and tree life, and that extensive buildings, roads, ramps and steps would be built. If some of the students had looked at their own birdseye views, they would perhaps have realized how unwise it would be to replace the pleasant aspect of grass and tree to the extent they did. The park is large, to be sure, and would entertain many people, but there is still no reason why a miniature desert should be proposed on the theory that the required pathways must needs be generous.

The basic schemes as submitted fell into those—

1. Where buildings were disposed about a square or semi-circular area in which the space inside of the boundary roads was used, either for garden purposes or incidental animal or bird exhibits. The Administration Building and its dependencies lay on the axis or flanking the side roads that served the buildings grouped about this enclosed space.

#### ELY JACQUES KAHN

2. An approach through a central axis on which were grouped administration and other service units and at right angles to this axis, an arrangement of necessary display groups.

The fact that the two medal projets had the second arrangement does not necessarily mean that the first scheme could not have been developed. There were none submitted that seemed to be convincing.

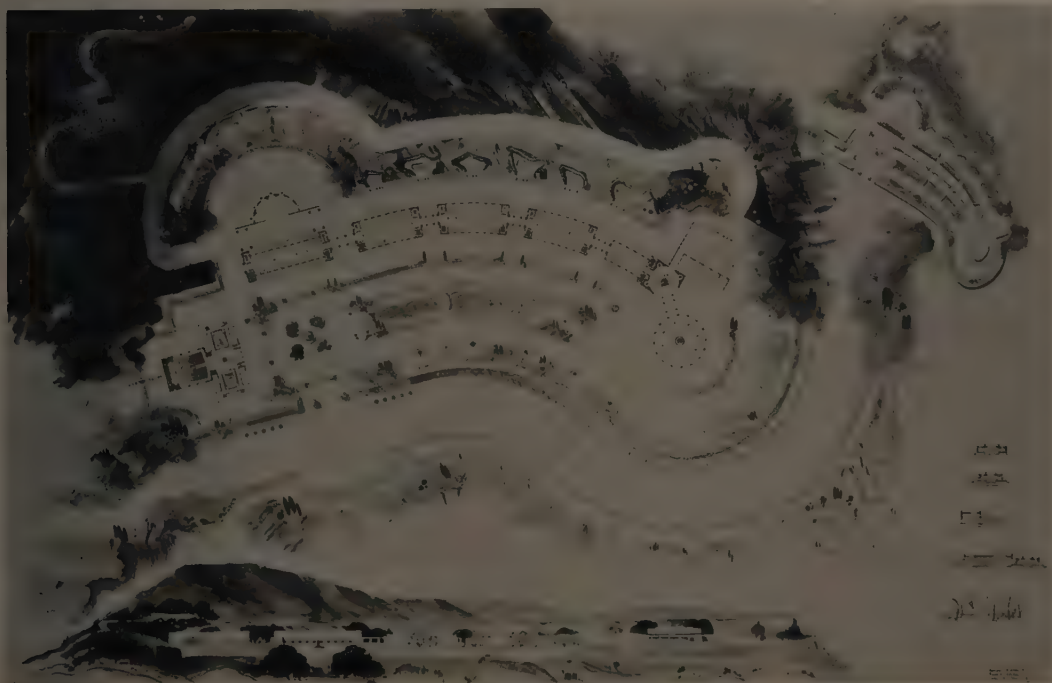
One point which has been emphasized before comes up again. Certain students find these competitions rare opportunities to display their sense of humor and insist on being whimsical in the notations they put on their drawings and the forms of their buildings. If the students would realize that such drawings, presented to a client, do them more harm than good, they might assume the same attitude towards the jury. Another irritation is the lettering which some students make illegible and curious in a desire, perhaps to be original, so that they force a serious group of men to waste their time on translations into plain English. A client would not thank an architect for such an approach.

Regarding character, one projet, considered at some length by the juries, was a Georgian spirit, carefully presented. The fact that the particular scheme was so markedly inspired from traditional forms was not the basis for objection but, inherently, the fact that the group could as readily have housed any other activity—a school or a seminary, for example. The juries are not demanding one style, or any style, but do insist on a reasonable interpretation of plan, and a building much as would, once again, any client.

The reason why certain projets, long discussed, did  
(Concluded on page 13)



FIRST MEDAL—J. E. DUNDIN

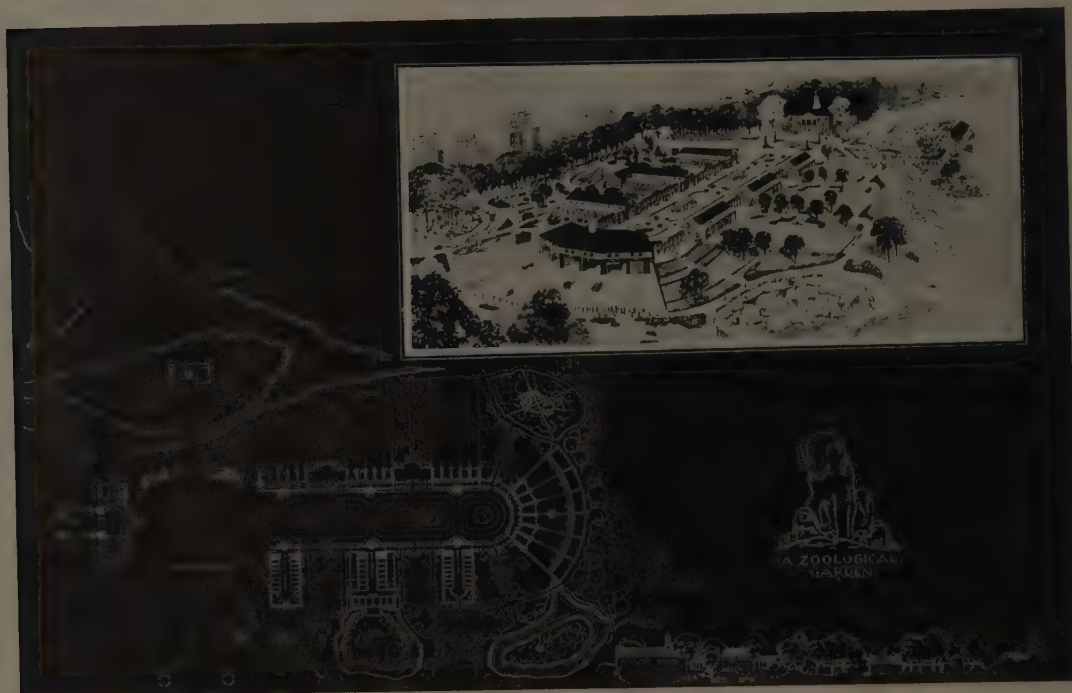


SECOND MEDAL—A. A. GRASSO  
CLASS A PROJET V—A ZOOLOGICAL GARDEN





MENTION—A. F. KLEINER



MENTION—C. J. SPIESS, JR.  
CLASS A PROJET V—A ZOOLOGICAL GARDEN

not succeed in being awarded medals was simply that arrangements of plan were accepted by competitors, apparently, with little reference to topography. The plans, in spite of excellent study of details, failed to prove that there was justification in the particular arrangement. The public would be led, after much travelling, to no focal point and then be forced to go on at length with little of interest to hold their attention. This is not good planning or good common sense.

One always finds he over rendered projets that stamp the individual as having had considerable leisure at his command. Immediately one examines the detail and it is seldom that the study evidences the same attention to what is basic—solution of plan, reasonable composition

of masses and harmony between various elements. If the students could listen to the juries' comments, they would be convinced that they are not urged to any particular expression—modern, ultra-modern or classic. What is desired is, definitely, good architecture that works, is reasonable and suggests the possibility of being developed into fine buildings. Brilliancy of indication, cleverness and fine painting are often—too often—subterfuges to disguise weak study.

The Awards were distributed as follows:

1 First Medal	9 No Award
1 Second Medal	5 Hors Concours
6 Mention	—
10 Half Mention	32 Total Submitted

## DEPARTMENT OF ARCHITECTURE

### CLASS B PROJET V

#### AWARDS

##### ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: R. P. Johnstone, J. Kichaven, C. A. Saletta, E. F. Schmaltz.

HALF MENTION: D. Baker, R. W. Becker, E. H. Erickson, E. Kuk, B. Nobler, P. Trutter.

NO AWARD: 7.

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: R. L. Thomssen

NO AWARD: 1.

##### CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: W. O'Neil

NO AWARD: 2.

##### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: E. F. Broggini, R. F. Cady, E. A. Moulthrop, R. N. Zuber.

##### ATELIER DENVER:

NO AWARD: 1.

##### GEORGE WASHINGTON UNIVERSITY:

MENTION: H. E. McClure.

NO AWARD: 1.

##### ATELIER GNERRE:

HALF MENTION: M. B. Schimmenti.

##### ATELIER LICHT:

HALF MENTION: J. P. Barbarite.

##### NEW YORK UNIVERSITY:

MENTION: F. P. Reeve.

HALF MENTION: J. Ransohoff, J. A. Borreca.

### CLASS A PROJET V

#### AWARDS

##### ARMOUR INSTITUTE OF TECHNOLOGY:

NO AWARD: 3.

HORS CONCOURS: V. G. Wandmayer.

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: K. D. Brown, J. W. Rosst.

HORS CONCOURS: J. R. Cunningham.

##### CATHOLIC UNIVERSITY OF AMERICA:

FIRST MEDAL: J. E. Dundin.

MENTION: P. L. Gaudreau.

HALF MENTION: J. J. Brady, R. T. Daniel.

NO AWARD: 1.

##### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: W. O. Cain.

HORS CONCOURS: W. H. Shelton, F. L. Whitney, W. H. Wiechel-  
man, Jr.

### A SCHOOL OF SOCIAL REHABILITATION

54 DRAWINGS SUBMITTED

##### OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

HALF MENTION: B. Bond.

##### PENNSYLVANIA STATE COLLEGE:

MENTION: J. A. Roope.

##### ATELIER PRIBIL:

NO AWARD: 1.

##### UNIVERSITY OF NOTRE DAME:

HALF MENTION: E. T. Hickey.

NO AWARD: 1.

##### UNIVERSITY OF PENNSYLVANIA:

FIRST MENTION: W. H. Adams, R. A. Class.

HALF MENTION: H. J. Giffin.

##### YALE UNIVERSITY:

HALF MENTION: M. W. Meyer, R. A. Mattern.

NO AWARD: 3.

HORS CONCOURS: J. Gifford, A. J. Wolf, Jr.

##### UNAFFILIATED:

##### NEW YORK CITY AND VICINITY:

FIRST MENTION PLACED: J. A. Abbate.

FIRST MENTION: J. S. Sharp.

HALF MENTION: P. J. Frisone.

NO AWARD: 1.

##### TWO RIVERS, WISCONSIN:

NO AWARD: 1.

### A ZOOLOGICAL GARDEN

32 DRAWINGS SUBMITTED

##### ATELIER GNERRE:

SECOND MEDAL: A. A. Grasso.

MENTION: A. F. Kleiner, H. E. Zazzi.

HALF MENTION: S. Miraldi.

##### NEW YORK UNIVERSITY:

MENTION: C. J. Spiess.

HALF MENTION: R. T. Handren, W. Taparuskas, T. Waisman.

NO AWARD: 3.

##### OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

HALF MENTION: B. Bond.

##### UNIVERSITY OF PENNSYLVANIA:

NO AWARD: 1.

##### UNAFFILIATED:

##### NEW YORK CITY AND VICINITY:

MENTION: J. Caponnetto.

HALF MENTION: V. Pellegrino.

NO AWARD: 1.



## INDEX TO VOLUME TWELVE, NOVEMBER, 1935—OCTOBER, 1936

	Date of Judgment	Issue of the Bulletin Awards & Illustrations	
DEPARTMENT OF ARCHITECTURE			
Class "A" Project			
I A Post Office.....	Nov. 26, 1935	Dec.	Dec.
II An Airport Building Near a Metropolis.....	Feb. 11, 1936	Feb.	Feb.
III An Automobile Salon.....	Apr. 14, 1936	April	April
IV A Group Plan for a Small Community in a Large City.....	June 2, 1936	Aug.	Aug.
V A Zoological Garden.....	Sept. 29, 1936	Oct.	Oct.
Class "B" Project			
I An Artists' Summer Colony.....	Nov. 12, 1935	Nov.	Nov.
II A Canning Factory.....	Jan. 28, 1936	Feb.	Feb.
III The Nave of a Church.....	Mar. 31, 1936	April	April
IV A Small Public Library.....	May 19, 1936	June-July	June-July
V A School of Social Rehabilitation.....	Sept. 29, 1936	Oct.	Oct.
Class "A" Esquisse-Esquisse			
I A Water Approach to a Large Public Park.....	Nov. 26, 1935	Dec.	Dec.
II An Exhibition Building at a Fair for a Travel Bureau.....	Jan. 28, 1936	Feb.	Feb.
III A Chautauqua.....	Feb. 11, 1936	Feb.	Feb.
IV A Memorial Pavement in Front of a Federal Building.....	Apr. 14, 1936	April	April
V A Private Office for a Collector of Antique Maps.....	May 19, 1936	June-July	June-July
Class "B" Esquisse-Esquisse			
I A Bus Transfer Station.....	Nov. 12, 1935	Nov.	Nov.
II A Sunken Garden.....	Jan. 7, 1936	Jan.	Jan.
III A Seashore Carnival.....	Feb. 18, 1936	March	March
IV A Bridge Approach.....	Mar. 31, 1936	April	April
V A Lakeside Landing.....	Apr. 21, 1936	May	May
Archaeology Project			
I A Japanese House.....	Nov. 19, 1935	Nov. } Dec. }	Nov. } Dec. }
II An Etruscan Gate.....	Jan. 7, 1936	Jan.	Jan.
III An Assyrian Temple.....	Feb. 4, 1936	Feb.	Feb.
IV A French Mediaeval Tapestry.....	Mar. 17, 1936	March	March
V An American Eighteenth Century Stairway.....	Apr. 21, 1936	May	May
VI A Frontispiece to a History of Ferro-Concrete Architecture.....	May 26, 1936	June-July	June-July
Interior Design—Elementary			
I A Powder Room and Lavatory.....	Nov. 19, 1935	Nov.	Nov.
II A Luncheon Tray.....	Jan. 7, 1936	Jan.	Jan.
III A Drawing Room in an English House.....	Feb. 4, 1936	Feb.	Feb.
IV A Conservatory Tea Room.....	Mar. 17, 1936	March	March
V A Combination Living-Dining Room.....	Apr. 21, 1936	May	May
VI A Library.....	May 26, 1936	June-July	June-July
Interior Design—Advanced			
I A Woman's Hat Shop.....	Nov. 19, 1935	Nov.	Nov.
II A Shop Window for the Display of Furniture.....	Jan. 7, 1936	Jan.	Jan.
III A Cabin for a Trans-Pacific Airplane.....	Feb. 4, 1936	Feb.	Feb.
IV A Bedroom in White and Off-White Shades.....	Mar. 17, 1936	March	March
V A Club Car on a Streamlined Railway Train.....	Apr. 21, 1936	May	May
VI A Cafeteria in a Zoological Garden.....	May 26, 1936	June-July	June-July
29TH PARIS PRIZE COMPETITION, SOCIETY OF BEAUX-ARTS ARCHITECTS			
First Preliminary Competition			
The Entrance to a Marine Exhibit for the 1939 Fair.....	Jan. 21, 1936	Jan.	Jan.
Second Preliminary Competition			
A Private Sporting Club.....	Mar. 24, 1936	March	March
Final Competition			
A Summer Camp for a Boys' Club.....	May 25, 1936	Sept.	Sept.
A Memorial to the Wright Brothers.....	June 1, 1936	Sept.	Sept.
A Municipal Art Gallery.....	June 8, 1936	Sept.	Sept.
SUPPLEMENTARY COMPETITIONS			
Emerson Prize—Entrance to an Important Building.....	Dec. 10, 1935	Dec.	Dec.
Warren Prize—A Convent School.....	Feb. 18, 1936	March	March
DEPARTMENT OF MURAL DECORATION			
I A Mural for a Dining Room in a Country House.....	Nov. 25, 1935	Dec.	Dec.
II Decoration of a Subway Station.....	Dec. 30, 1935	Jan.	Jan.
III Decoration in the Main Lounge of a Steamship.....	Feb. 24, 1936	March	March
IV Decoration in the Reception Room of a Hospital.....	Mar. 30, 1936	April	April
V A Bar-Lounge in a Theatre.....	Apr. 27, 1936	May	May
VI A Large Wall Surface in an Important Building.....	May 25, 1936	June-July	June-July



## INDEX TO VOLUME TWELVE, NOVEMBER, 1935—OCTOBER, 1936

CRITIQUES	AUTHORS	Issue	Illustrations
Class "B" I Projet.....	John Mead Howells.....	Nov.	.....
Class "B" II Projet.....	John C. B. Moore.....	Feb.	.....
Class "B" III Projet.....	Newcomb T. Montgomery.....	April	.....
Class "B" IV Projet.....	H. Oothout Milliken.....	June-July	.....
Class "B" V Projet.....	Robert S. Hutchins.....	Oct.	.....
Class "B" I Esquisse-Esquisse.....	A. Musgrave Hyde.....	Nov.	.....
Class "B" II Esquisse-Esquisse.....	William Van Alen.....	Jan.	.....
Class "B" III Esquisse-Esquisse.....	Thomas B. Temple.....	March	.....
Class "B" IV Esquisse-Esquisse.....	Donald A. Fletcher.....	April	.....
Class "B" V Esquisse-Esquisse.....	Newton P. Bevin.....	May	.....
Class "A" I Projet.....	Donald A. Fletcher.....	Dec.	.....
Class "A" II Projet.....	Kenneth Franzheim.....	Feb.	.....
Class "A" III Projet.....	Lewis G. Adams.....	April	.....
Class "A" IV Projet.....	Lester H. Graves.....	.....	.....
Class "A" V Projet.....	Archibald Manning Brown.....	Aug.	.....
.....	Ely Jacques Kahn.....	Oct.	.....
Class "A" I Esquisse-Esquisse.....	J. André Foulhoux.....	Dec.	.....
Class "A" II Esquisse-Esquisse.....	Seth Talcott.....	Feb.	.....
Class "A" III Esquisse-Esquisse.....	Howard E. Bahr.....	Feb.	.....
Class "A" IV Esquisse-Esquisse.....	A. F. Brinckerhoff.....	April	.....
Class "A" V Esquisse-Esquisse.....	Harry Leslie Walker.....	June-July	.....
Archaeology I Projet.....	Robert S. Hutchins.....	Nov.	.....
Archaeology II Projet.....	William Edgar Shepherd.....	Jan.	.....
Archaeology III Projet.....	Philip Golden Bartlett.....	Feb.	.....
Archaeology IV Projet.....	Harold V. Goubert.....	March	.....
Archaeology V Projet.....	Lessing Whitford Williams.....	May	.....
Archaeology VI Projet.....	H. S. Waterbury.....	June-July	.....
Interior Design			
Elementary I.....	Otto Teegen.....	Nov.	.....
Elementary II.....	Eugene Schoen.....	Jan.	.....
Elementary III.....	Edward S. Hewitt.....	Feb.	.....
Elementary IV.....	George W. Jacoby.....	March	.....
Elementary V.....	Francis A. Nelson.....	May	.....
Elementary VI.....	Irving Drought Harris.....	June-July	.....
Advanced I.....	Harold W. Rambusch.....	Nov.	.....
Advanced II.....	Ralph Walker.....	Jan.	.....
Advanced III.....	Worthen Paxton.....	Feb.	.....
Advanced IV.....	Myron Dasset.....	March	.....
Advanced V.....	James W. Folger.....	May	.....
Advanced VI.....	Alfred Fellheimer.....	June-July	.....
Mural Decoration Program I.....	Harvey Stevenson.....	Dec.	.....
Mural Decoration Program II.....	Gerdt A. Wagner.....	Jan.	.....
Mural Decoration Program III.....	Michael Newell.....	March	.....
Mural Decoration Program IV.....	D. Putnam Brinley.....	April	.....
Mural Decoration Program V.....	Jared French.....	May	.....
Mural Decoration Program VI.....	James Brooks.....	June-July	.....
Emerson Prize.....	Allmon Fordyce.....	Dec.	.....
Warren Prize.....	T. Merrill Prentice.....	March	.....
29th Paris Prize Competition, Society of Beaux-Arts Architects			
First Preliminary Exercise.....	William Van Alen.....	Jan.	.....
Second Preliminary Exercise.....	L. Bancel La Farge.....	March	.....
Final Competition			
First Exercise.....	Lewis G. Adams.....	Sept.	.....
Second Exercise.....	Seth Talcott.....	Sept.	.....
Third Exercise.....	A. Musgrave Hyde.....	Sept.	.....
INTRODUCTORY ARTICLES			
Class "B" Projet IV.....	Alfred Morton Githens.....	Jan.	.....
Class "A" Projet IV.....	Harvey Wiley Corbett.....	Jan.	.....
Class "A" Projet V.....	Aymar Embury II.....	March	.....

# THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

INDEX TO VOLUME TWELVE, NOVEMBER, 1935—OCTOBER, 1936

	Issue	Illustrations
<b>PRIZES AWARDED</b>		
Emerson Prize.....	Dec.	Dec.
Illuminating Engineering Society Prize.....	April	April
Robert Perry Rodgers Prize.....	Feb.	Feb.
Spiering Prize.....	May	May
Warren Prize.....	March	March
West Side Association of Commerce, Inc.....	August	August
<b>ANNOUNCEMENTS AND ARTICLES</b>		
Elections at the Annual Meeting.....	Nov.	.....
Directorships.....	Nov.	.....
Illustration Captions.....	Nov.	.....
Preliminary Exemption List—29th Paris Prize.....	Nov.	.....
Calendars for the School Year 1936-1937		
Department of Architecture.....	August	.....
Department of Mural Decoration.....	August	.....
Titles of Programs for 1936-1937		
Department of Architecture.....	August	.....
Department of Mural Decoration.....	August	.....

## EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

### DEPARTMENT OF MURAL DECORATION

ALLENTOWN MUSEUM SCHOOL OF ART  
COOPER UNION  
CORNELL UNIVERSITY  
JOHN HERRON ART INSTITUTE

OHLMS SCHOOL OF FINE ARTS  
PORTLAND SCHOOL OF FINE & APPLIED ART  
UNIVERSITY OF ILLINOIS  
YALE UNIVERSITY

### DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS  
ALABAMA POLYTECHNIC INSTITUTE  
ARMOUR INSTITUTE OF TECHNOLOGY  
BEACON HILL SCHOOL OF DESIGN  
CARNEGIE INSTITUTE OF TECHNOLOGY  
CATHOLIC UNIVERSITY OF AMERICA  
CHICAGO TECHNICAL COLLEGE  
CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON  
CLEVELAND SCHOOL OF ARCHITECTURE OF WESTERN  
RESERVE UNIVERSITY  
COOPER UNION  
GEORGE WASHINGTON UNIVERSITY  
GEORGIA SCHOOL OF TECHNOLOGY  
IOWA STATE COLLEGE  
JOHN HUNTINGTON POLYTECHNIC INSTITUTE  
KANSAS STATE COLLEGE OF AGRICULTURE AND  
APPLIED SCIENCE

MANHATTAN COLLEGE  
MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
NEW YORK UNIVERSITY  
OHIO STATE UNIVERSITY  
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE  
PENNSYLVANIA STATE COLLEGE  
PRINCETON UNIVERSITY  
SYRACUSE UNIVERSITY  
UNIVERSITY OF ILLINOIS  
UNIVERSITY OF NEBRASKA  
UNIVERSITY OF NOTRE DAME  
UNIVERSITY OF OKLAHOMA  
UNIVERSITY OF PENNSYLVANIA  
UNIVERSITY OF TORONTO, CANADA  
UNIVERSITY OF VIRGINIA  
YALE UNIVERSITY

### SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS  
NATIONAL SCULPTURE SOCIETY  
SOCIETY OF MURAL PAINTERS  
ART IN TRADES CLUB

FONTAINEBLEAU SCHOOL OF FINE ARTS  
THE AMERICAN INSTITUTE OF ARCHITECTS  
AMERICAN INSTITUTE OF DECORATORS